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TWO AUTHORITIES SPEAK

The Editors of CATHOLIC THEATRE present with genuine pride the viewpoints of two of NCTC's eminent authorities in the area of college and university theatre—men of the theatre whose philosophic and artistic standards are sound; men who have consistently put those standards into practice in their school theatres; men whose influence upon the educational and professional theatre is recognized and lauded by theatre administrators and artists alike: Reverend Gilbert V. Hartke, O.P., Head of the Drama Department of Catholic University of America, and Reverend Dominic Keller, O.S.B., Head of the Drama Department at St. John's University at Collegeville, Minnesota.

Established college theatres will find the articles invaluable for comparative study; colleges contemplating the establishment of a department in theatre have in these two articles sound answers for many of the questions under consideration; all readers will discover that a careful perusal of these two splendid discussions will be richly rewarding.

Production Policy for the University and College Theatre

by REV. GILBERT V. HARTKE, O.P.

All too often, the college or university theatre, faced with the problem of setting a policy for its public productions, is confronted with two unsatisfactory alternatives. Either the institution may decide to echo the latest Broadway successes on its stage—at the cost of the development and experience of its student body—or it may elect to work for the technical and artistic improvement of its students without sufficient attention to the delight of the audience which has ever been the theatre's excuse for being.

This dilemma runs all the way through the various aspects of production, from the selection of the play to the finished product. *Three Men on a Horse*—it is thought—will attract an audience and satisfy it. *The Cherry Orchard* will bore an audience but—it is supposed—will deepen and educate the student. The established hit plays—often, of course, of a different calibre than *Three Men on a Horse*—are looked upon as practical, sure-fire vehicles which at least familiarize the student with the kind of play and style he will encounter in the professional theatre. Static, respectful, introspective productions of plays from the past are sometimes favored in

(Continued on page fourteen.)

"NO TIME FOR DRAMATICS"

by REV. DOMINIC J. KELLER, O.S.B.

Of all the disturbing remarks that the director of dramatics in a school is subjected to, the trite phrase "no time for dramatics" is probably the most frequent and most mystifying. He or she is casting a play for the high school or college and comes upon some really promising talent in the process. The feeling of satisfaction and relief that descends upon a director when he finally finds just the person he needs for this particular part can only be fully appreciated by another director. Then comes the shock! This "find" of his approaches the director privately and floors him with the revelation that he really has "no time for dramatics." The obvious implication is that in a school (at any level) dramatics must be considered not only an "extra-curricular activity" but a sort of luxury that must be restricted to a few who can afford the time and are not more seriously occupied. This attitude would not be so disconcerting and discouraging if it resided only in the mind of the immature student. Unfortunately, it is not restricted to the mind of the student. There are faculty members and even student advisors and counsellors who share this notion!

(Continued on page eight.)

AMERICAN THEATRE TODAY

Dr. Natalie E. White, playwright and teacher, addressed the student assembly at The College of St. Teresa, Kansas City, Mo., January 30. The subject of her talk was "American Theater Today."

Dr. White maintains that the modern theater's most basic need is for a reassertion of moral values. The tradition of materialistic realism has been pushed to the point where "art" finds itself in competition with the sensationalism of real life in its more sordid aspects. "Under these circumstances," said Dr. White, "art simply cannot compete." Theater audiences have dwindled; such introductions as theater-in-the-round, space-staging, and the use of Greek choruses have not revived American theater effectively. What is needed, Dr. White said, is a real moral standard to replace the "twilight of good and evil" which abounds in drama today.

A moral standard, Dr. White said, does not limit the playwright in his choice of subject matter; it requires simply that a distinction be made between good and evil, that vice and virtue be recognized as such. The most successful theatrical eras, such as the "Golden Age of Greek drama" and the Elizabethan theater, have recognized moral values.

Today, Dr. White observed, the plays which meet with critics' approval portray "evil as nearly good, and good as very dull." She quoted Helen Hayes' statement that "One may as well spend an evening at night court as attend the theater today."

If something is to be done about reviving and improving drama, part of the burden must rest with Catholic theatre-goers, Dr. White stated. Catholics, by their faith, recognize a distinction between good and evil. Furthermore, nearly one-fifth of the American population is Catholic, although no proportionate influence has been brought to bear upon the standards of drama today.

Dr. White recommended two steps towards the improvement of contemporary theater. The "night-court" type of drama will not continue if the public indicates a preference for better theater than materialistic realism is currently providing. Dr. White also pointed out that school and community theater groups throughout the country need plays of higher moral standards for their productions. This need can be filled by Catholic playwrights, and it must be filled, Dr. White concluded, if good theater is to survive.

Sister Cyril Clare, C.S.J., a former student of Sr. Caritas, who is studying in Rome wrote recently, "I located St. Genesius a-top the Bernini Colonnade, the 42nd statue from the end on the right as we approach the Basilica. He is just above the entrance to the Vatican. I talk to him every time I go to St. Peter's."

BROADWAY IN REVIEW

by MRS. CHRISTOPHER WYATT

CRADLE SONG—Arena production, very sensitively directed by Jose Quintero, of the Sierra's conventual comedy which elicits many tears—but happy ones. At the CIRCLE-ON-THE-SQUARE.

FALLEN ANGELS—Paltry farce by Noel Coward, once a 'flop,' now revived for Nancy Walker whose partner in silliness is Margaret Phillips. At the PLAYHOUSE.

JANUS—More interested in laughs than morals, Margaret Sullivan is very demure as the wife who regularly betrays her husband for two months every summer to collaborate with a married schoolmaster on historical best sellers. At the PLYMOUTH.

MIDDLE OF THE NIGHT—Tasteless and repetitious comedy of the West Side by the author of **MARTY**. Well acted by E. G. Robinson. At the ANTA.

PIPE DREAM—Rodgers and Hammerstein have betrayed their public at this version of Steinbeck's **SWEET THURSDAY**, smearing vice with sentimentality. At the SHUBERT.

THE MATCHMAKERS—An old comedy of Thornton Wilder's, revised by the author and directed by the magical Tyrone Guthrie, is now a delicious farce of New York in the '80's with Ruth Gordon, Eileen Herlie and Arthur Hill. At the ROYALE.

THE GREAT SEBASTIANS—A melodrama by Lindsay and Crouse set in Prague in which the incomparable Lunts as a mind reading team outwit the Commies. Good fun. At the CORONET.

TIME LIMIT—Is the man who breaks under torture a traitor? The scene is the Judge Advocate's office with flashbacks to Korea. Excellent cast headed by Arthur Kennedy and Richard Kiley. At the BOOTH.

THE LARK—Julie Harris gives an electric performance as St. Joan but Anouilh's drama falsifies both the character of Bishop Cauchon, who was wholly venal, and the "Grand Inquisitor," who was not present. Fine production. At the LONGACRE.

DONATIONS

The Los Angeles Archdiocesan Dramatic Council sent a check for the amount of \$25 to help defray the costs of maintaining the National Catholic Theatre Conference Library. Leonard V. McLean, Inglewood, California, is Chairman of the Council.

The North Central Region sent a check for \$75 from their St. Paul Festival.

The N.C.T.C. is most grateful to these benefactors for their interest and generous assistance.

From the President's Desk

This may be a time when some of our members are worrying about paying income tax, so let me lessen their burden of financial cares by announcing that the executive board has decided that the conference will revert to the former practice of issuing one free copy of the Catholic Theatre annual to each regular member. There will be an additional number available for those who wish extra copies, and subscribers may order as many copies as they wish.

Several directors of groups have requested that student memberships begin in either October or February. The Board has agreed to try this new arrangement: student memberships will be accepted in mid-year; however, only regular members and subscribers will receive the mid-summer issue.

Finally, Brother Dunstan, C.S.C., has most generously given to the Conference some of his original scripts which will be available for reading from the Conference library or for purchase from the secretarial office. The plays which are ready to be circulated are: **BALLET FOR OUR LADY**, an all-girl adaption of **OUR LADY'S JUGGLER**, and **NOW OR NEVER**, a one act script for all boys.

JOHN S. COBB TO PRESENT

"VERTIGO" NEW PLAY

Written by **JERRY LYNN**

John S. Cobb, producer, announced he had completed plans to present "Vertigo," a new play on Broadway this season.

"Vertigo" was authored by Jerry Lynn, a current singer and recent Sergeant in the 1st Division, U.S. Marines. Lynn who earned 3 purple hearts from his Korean War engagements survived 32 months in North Korean and Chinese prisons as a POW. It was during this ordeal that he conceived the idea for the play and compiled notes which form the basis of the play. An accomplished songwriter this is his first effort at playwriting. "Vertigo" concerns 5 characters in a living room, the only set in the play, of a cold water walk up flat overlooking 3rd Avenue.

Alice B. Young is slated to direct the play.

John "Wonder Boy" Cobb, whose whirlwind methods of securing backing and speedy production techniques, stated he will commence casting immediately and start rehearsals by next month. Cobb's last theatrical venture was the musical revue "Almighty Crazy," which he conceived and presented to Broadway audiences in the short space of 90 days. He has temporarily shelved plans to present James Shelton's revue.

Mr. Lynn is a member of N.C.T.C.

REGIONAL NEWS

WICHITA UNIT

Drama Day of the Wichita Unit, National Catholic Theatre Conference was held at Marymount College on January 14. The Marymount Players introduced the Day by presenting **RUMPELSTILTSKIN** the preceding evening.

The day's activities began with the *Missa Recitata*. Sister Michael Ann, C.S.J., chairman of the Kansas Unit, presided at the meeting. Sister Immaculata, O.S.B., of Benedictine Heights College, Tulsa, Oklahoma, gave the keynote address in "College and Community Theatre."

The morning session centered on the colleges with Sacred Heart College, Wichita, presenting scenes from Noel Coward's **BLYTHE SPIRIT**. The "Confession Scene" from **FIRST LEGION** by Emmet Lavery was presented by the Padilla Club of Wichita and a dramatic interpretation of Rostand's **CYRANO DE BERGERAC** was given by Connie Chandler of Marymount College.

In the afternoon St. Mary's Inter-Parochial High School, Wichita, presented the one-act fantasy **WONDER HAT** by Hecht and Goodman. The "Trial Scene" from Shaw's **SAINT JOAN** was given in presentational style by St. Mary's of the Plains High School, Dodge City.

Sister Immaculata gave critiques on each performance and named the best actor and actress in the high school and college divisions. Each was awarded a Genesien medal.

MINNESOTA

St. Boniface High School, Cold Spring, Minnesota, will play host to the Catholic High Schools of the Region at a play festival, under National Catholic Theatre auspices, to be held on April 14. Sister M. Charitas, C.S.J., will be the critic judge. Nine high schools are expected to participate. Sister M. Michaela, O.S.F., speech teacher, is chairman of the event.

NEW ENGLAND REGION

A meeting of the New England Region of the National Catholic Theatre Conference to "acquire some practical hints on dollar saving in productions" was held at the Boston University Theatre, 264 Huntington Avenue, Boston, on Saturday afternoon, March 3, at 1:30 P.M.

Mr. David Ffolks, a Costume Designer, just returned from Spain, and Mr. Horace Armistead, a Stage Designer, formerly associated with the Metropolitan Opera were guests. Mr. Ffolks received the Donaldson Award for Best Costumes as well as the Perry Award, and has to his credit such productions as, **ALEXANDER THE GREAT**, **BRIGADOON**, and **HENRY VIII**. Mr. Armistead designed Stratford Shakespearean productions as well as forty or fifty others.

Sister M. Gretchen, Director of Dramatics both at Mount Saint Joseph Academy and Fontbonne Academy, gave a demonstration of Choric Speech. Sister M. Ernesta is Chairman of the New England Region.

THE ABC OF PLAYCRAFT

by ALICE GERSTENBERG

EDITOR'S NOTE: *This is the third installment of Miss Gerstenberg's delightful THE A B C OF PLAYCRAFT.*

K

K stands for KEYNOTE.

What is the keynote of your play?

Is it comedy or tragedy or any of the dramatic notes to farce or fantasy?

Whichever you choose at the start must hold until the final curtain.

If tragedy, the ending must be foreshadowed by menacing situations and the rhythm and tempo of the action must march in sympathetic trend. Although humor may and should be introduced for relief and contrast, it must be subordinated to the dominating key tone.

If comedy, be on guard against material that veers into farce. Go back and tune up again with your keynote.

If the action registers the speed of farce you dare not slow down. If it claims comedy for keynote the tempo of comedy must be uniform throughout.

Rehearsing will show disproportion of tempo and make shocking revelation of a lack of decision on the part of the author as to the fundamental keynote.

Dialogue is dominated by the keynote. The flippancy of farce is too swift for serious speech in tragedy. Neither suits the mood of comedy. Dialogue cannot be crisp if the scene requires an illusion of sentiment. Nor can ponderous emphasis convey the delicacy of whimsical wit.

As in musical composition there are variations in tempo and chord, also in drama there are contrasts, but always the keynote foreshadows or backshadows every attempt to oppose it or drown it out.

Have you grasped the keynote in your title?

Are you pulling an audience to the theatre under false trumpeting?

Is your title ethical or pandering to purchasable taste?

The keynote of your play, if it is *not* the birth cry, may become the swan song.

L

L stands for LICENSE.

Have you applied for copyright?

Have you written to the Registrar of Copyrights at the Library of Congress, Washington, D. C., for a gift of pink cards labelled Form D? Have you filled out those cards with the information of your name, address, nationality, title of your play and sent it with a one dollar money order *inside* the package of one typewritten copy of your play which the Post Office can teach you how to send at the Government's expense?

Have you received in return a receipt from the Registrar with a copyright number under which your play is now officially listed?

Have you taken the precaution to write, "Copyrighted" on every manuscript you expect to broadcast?

This copyright protects your material under your title but does not give you a sole claim on the title itself.

Royalty is due you for the performance of your play from amateurs as well as professionals. There is an ethical charge which is customary and you have the right of the workman to receive compensation. Only in the case of a first production where such performance is an invaluable try-out for you ought you to relinquish royalty. There may be other unusual cases demanding your generosity but on the whole it is not advisable, for ethical reasons regarding authors, to waive royalty on a misplaced basis for charity.

The Drama League will stand by you in these convictions. Any local branch will give you more detailed advice.

M

M stands for MACHINATION.

Have you been hasty about your plot of action or have you concentrated, meditated, and invented an intricate design of counterplay between good and evil, or of opposing forces?

The talent for origination of plot is weak in most playwrights who develop their plays from the motivation of character. Others have less aptitude for characterization and more facile inventions of plot as plot. To contrive a scheme for the value of the scheme itself in cleverness, suspense and surprise, requires patient concentration and faith that the sub-conscious mind will do its miraculous share.

If the first draft of the play is written and laid aside, time will nourish that seed in the sub-consciousness, time will show perspective, and some incident, some idea, heard or read, a sudden emotion will give you the missing abacus in your pattern.

It is not necessary to have a sub-plot running parallel to the main plot as was used for the sake of variety by dramatists in the past, but the characters used should be linked up with the main plot as closely as possible.

N

N stands for NAMES.

Have you named your characters off hand John, Mary, etc., because those usual names were the first to enter your mind?

Might you not just as well have called them X Y Z?

Names are important. Through them you intensify atmosphere, characterization, human interest, glamor.

Numerologists go to the extent of believing that the consonants and vowels of a name express the character of the person, even his past incarnation. As Science advances dramatists may have to give an exacting public only such names that public will believe suitable for the action of the characters.

For the present such accuracy is not demanded, but it is well worth while meditating upon the influence of names, the sight of their letters, the sound of their pronunciation.

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If the names of your characters are in key with the qualities you want them to possess, the special attention you have given in the choice will in turn make them seem more breathingly real to you. They will take on a personality, their own personality, and like children growing taller than a parent, will begin to motivate their own actions as if independent of you.

Encourage your characters to be themselves apart from you.

Name them appropriately if you do not wish to start them off with a handicap. *(To be continued.)*

CAPTURE SPEECH PLAQUE

Mother of Mercy High School, Cincinnati, Ohio, captured the Speech Plaque in the Speech Tournament for Individual Events sponsored by The Greater Cincinnati Speech League on January 8. Mercy's awards included: first place in dramatic declamation; first and second places in humorous declamation; first and second places in oratorical declamation; first and second places in original oratory; and first and second places in poetry reading. Gold pins were given to first place winners and silver pins to second place winners.

ADVICE FOR CRITICS

Jouvet . . . When I see a member of the audience sitting on the edge of his seat, straining to understand what the author means, trying to make sense out of every one of our words, gestures, intonations, I feel like going to the footlights and saying: Don't take it so hard, my dear fellow. Relax. You'll understand everything tomorrow . . . Get a good sleep and in the morning you'll know. If you wake up feeling buoyant, happy, filled with ardor, with noble indignation, with tenderness—the play is good! Sometimes, from a bus, I see an old man and a young girl walking arm in arm in the street. Their step is light, their faces radiant and contemplative. I know they must have seen a good play the night before. Perhaps they didn't understand it but they understand everything else today—the fine weather, life and leaves of plain trees, the silky ears of cocker spaniels. Obviously a well-written play!

—Jean Giraudous, *Improptu de Paris*,
Theatre Arts, XXII (March, 1938)

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Cross Country Circuit

COLLEGE AND UNIVERSITY

Clarke College, Dubuque, presented a Book-in-hand discussion production of *THE BAD SEED* on February 2. *SNOW WHITE*, a children's play, was presented February 24, 25, and 26. *UNDER MILKWOOD* by Dylan Thomas is the production for March 11 with Sister Mary Xavier directing.

* * *

Mephistopheles brought hell with him wherever he went; so Christopher Marlowe tells us in the work which is both a culmination of medieval drama and a prophecy of modern man. Catholic University will present Marlowe's *THE TRAGICAL HISTORY OF DOCTOR FAUSTUS* March 9-24 at the Campus Theatre.

* * *

Saint Mary-of-the-Woods College, Indiana, will present a children's play—*THE ELVES AND THE SHOEMAKER*—by Nora MacAlvay and Charlotte B. Chorpennig. The production will be directed by a student member of the directing class and will be presented for the children in Terre Haute and vicinity of March 24.

* * *

St. John's University, Collegeville, Minnesota, presented The Johnny Players and The Ardeleons of St. Benedict's in John Patrick's *THE CURIOUS SAVAGE* on October 24 and 25. The production was under the direction of Rev. Dominic Keller, O.S.B. The March production will be Herman Wouk's *THE CAINE MUTINY COURT-MARTIAL*.

* * *

EXTERNALS, a fifteen-minute original television drama, written by Sister M. Annella, O.S.B., was produced on Sunday, January 15 by St. Scholastica College, Duluth, Minnesota, over KDAL-TV. The director of the play was James Lobb, director-producer, who is conducting a television workshop on the College campus. The talent in the play included the members of St. Scholastica's Television Workshop. *GOODBYE, MY FANCE*, by Fay Kanin, was produced by Playmakers' Guild of the College on February 8 in Rockhurst Auditorium, College campus.

* * *

The Marygrove Dramatic Society of Marygrove College, Detroit, presented *THE COPPERHEAD* on February 11 and 12. Written by Augustus Thomas the title alludes to a group of Northerners, sympathetic to the South, which according to historical fact actively aided the Confederate cause in the Civil War. Sister Mary Avila, I.H.M., is drama director at Marygrove.

Fordham University will present *O MY PEOPLE* on March 16, 17, 18, 23, 24, and 25. Father Barrett's play will be produced by the School of Business for an anticipated audience of 16,000.

* * *

The Dramatic Club of Marymount College, Tarrytown, New York, is knee-deep in activities. On Wednesday, February 29th, the club under the direction of Mr. Anthony Messuri presented Oscar Wilde's *THE IMPORTANCE OF BEING EARNEST* in The Spellman Auditorium. A special performance was given on Sunday, March 4th in the Auditorium of Marymount College for the members of the National Catholic Theatre Conference. On Saturday, March 3rd, the Dramatic Club was hostess and participant in the N.F.C.C.S. one-act play contest. The play presented by the Club was *DUST OF THE ROAD*. On Tuesday, March 20, R. H. Benson's *THE UPPER ROOM* will be presented under the direction of Mr. Louis Tanno in The Spellman Auditorium.

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Loyola University, Chicago, presented *ANTIGONE* in modern dress on February 9 and 11.

* * *

Mundelein College Department of Drama, Chicago, presented *THE MADWOMAN OF CHAILLOT* by Jean Giraudoux on February 12 and 13 at the College Theatre.

* * *

COMMUNITY THEATRE

The Sodality of Our Lady Church of St. Francis Xavier, New York City, presented a program on Sunday, February 12 at the Xavier Theatre, 30 West 16th Street. The program included a one-act play, *OUR LADY OF LA SALETTE*, Fay Winfield, a vocalist currently appearing in *PLAIN AND FANCY*, and a group of original character sketches by Mary-Eunice Sayrahder.

* * *

HIGH SCHOOL

Immaculata High School, Chicago, will present *BERKELEY SQUARE*, by John Balderston on April 5, 6, 7, 8, 9 and 10. There will be a matinee on Saturday, April 7. Anna Helen Reuter is directing.

* * *

The students of Saint Augustine High School, Austin, Minnesota, presented *THE LITTLE DOG LAUGHED*, November 20 and their February production was the operetta, *THE WALTZ DREAM*, on February 12. Sister M. Baylon, O.S.F., directed the productions.

Academy of the Holy Angels, Minneapolis, Minnesota, presented **RISE AND SHINE**, a musical written by Miss Patricia Connolly and with arrangements by Miss Donna Busch on February 10, 11 and 12. Both Miss Connolly and Miss Busch are on the Academy faculty.

* * *

St. Mary's Inter-Parochial High School, Wichita, Kansas, has had a busy time of it this year. Two student-directed workshop plays were produced in October. Walter Owen, junior, directed **SEEDS OF SUSPICION** and Nora Manning, senior, chose **SWEPT CLEAN OFF HER FEET**. **LUTE SONG**, the three-act Chinese classic, was produced in November under the direction of Sister M. Veronica. Sister M. Celeste directed the Christmas pageant, **ONE RED ROSE**. January's activities commenced with the fantasy, **THE WONDER HAT**, which was the St. Mary's entry in the local division of the National Catholic Theatre Conference play festival held at Mary Mount College, Salina, Kansas, January 13-14.

* * *

On January 15, Mother of Mercy Academy, Cincinnati, presented the three-act operetta, **THE SEASON OF HAPPINESS**. Sister Mary Carlos, R.S.M., directed over two hundred children (grades one through eight) who participated in the production.

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THE DRAMATIC PUBLISHING COMPANY
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In November, Bishop Hogan High School, Kansas City, Missouri, opened their dramatic season with **MRS. McTHING**. For the local festival on February 25, they presented Shakespeare's **TWELFTH NIGHT**. Sister Agnes Virginia, S.C.L., is Moderator.

* * *

Providence High School, Chicago, presented **WOMAN IN THE FREIGHT CAR**, **TELL DORIE NOT TO CRY**, **EARLY FROST**, **THE PURPLE DOORKNOB**, and **ALL-NITE SERVICE** during early February as a part of the all-student production project.

* * *

Students of Academy of Our Lady, Chicago, are working on a series of one-act plays, all student-produced and directed. Plays include **IT'S EASY TO WRITE A PLAY**, **WHEN THE WHIRLWIND BLOWS**, **GRANNIE'S A HUNDRED**, **MEN-FOLK**, **ALL-NITE SERVICE**, and **WOMAN IN THE FREIGHT CAR**. On February 3rd, Senior Drama students held their annual Pin Program. Eighteen students received Drama pins for outstanding work in the department. On February 28, the Verse Choir presented **BALLAD FOR AMERICAN WOMEN** by Claire Whitmen and a choreographic arrangement of **THE FOUNTAIN** written and arranged by Therese Marie Cuny, director of the choir.

* * *

THE SLAVE MAID OF ISRAEL, a Biblical drama in three acts by Mary S. Hitchcock, was presented by the senior class of Mother of Mercy High School, Cincinnati, on February 24, 25, 26 and 27. Sister Mary Carlos, R.S.M., is the director.

* * *

St. Joseph's Academy, St. Paul, Minnesota, presented the Academy Glee Club and the Choristers of Creten High School in three performances of **DON ALANSO'S TREASURE** on February 10, 11, and 12.

* * *

St. Xavier's Academy, Providence, Rhode Island, presented the three-act drama, **ESTHER**, by Sonia V. Daugherty on February 27 and 28th. The production was under the direction of Sister Mary Aurelia, R.S.M.

* * *

Sister Mary Kieran, R.S.M., sends word that Saint Mary's Academy, Riverside, Rhode Island, will present **SUNRISE** by Louis Wilson sometime during the month of March.

* * *

The Seniors at St. Boniface High School, Cold Spring, Minnesota, are rehearsing **I REMEMBER MAMA** presentation in early March. By doubling minor roles, each of the thirty-five girls in the senior class will play roles in the production.

NO TIME FOR DRAMATICS

(Continued from page one.)

Surely the dramatic arts need no apology in the liberal arts college. They are an integral part of the disciplines accepted to achieve the objectives of such a college. Personally, I am not too much concerned about where you put dramatics in a college: curricular or extra-curricular. That all depends on the size and nature of the college, among other considerations. But to consider dramatics as a "luxury" or a mere side-line of the English department, or even of the Speech department, is to display a distinct lack of understanding and appreciation of what dramatics can contribute to the education of the student in the strictest and most legitimate meaning of the word education. If you really want to "draw out" and "lead forth" a student, I can think of no other discipline in the college bulletin that can do just this more effectively. In most classes the student is the recipient of a fund of knowledge the use and expression of which he will have to postpone until he gets, as we say, "out into the world." All educators agree that in the learning process itself there needs to be much provision made for immediate expression in order to insure and confirm and establish impressions. We have all come across the axiom "you do not really know a thing until you have to teach it to someone else." Which is another way of saying that the learning process is not really complete and successful until the learner has been, in some way, put through the experience of expressing or conveying the knowledge in an acceptable and artistic manner.

ORIENTATION

Whether a student has "time" for dramatics or not will depend, ordinarily, on what kind of orientation he got into the purposes and objectives of COLLEGE LIFE in his freshman academic initiation. Most college initiation programs (on the part of the faculty, that is) emphasize the fact that going to college is not a mere business of attending classes but a matter of adjustment of the whole personality into mature exploitation of all cultural experiences that the campus offers in the way of contacts with people, books and things. Now dramatics has much to offer in most fruitful contacts with people, books and things. No matter what field the student is in or will ultimately find himself in, the rich experience of participation in dramatics (in any capacity) will make a contribution to the mental and emotional growth of the student that cannot be gotten in just such a concentrated and enjoyable form in any other activity on the campus. "The play's the thing wherein I'll catch the conscience of the King," said Hamlet. I do not think it is too far-fetched to paraphrase this for our purpose and say: "The play's the thing wherein we'll catch the student's consciousness of the total effect of education upon his personality and culture." I mean that in the dramatic experience he has a way of showing to himself and others just what amount of profit and *difference* all his information and knowledge have produced upon

"Reverend Dominic Keller, O.S.B. (Director). This play marks the fifty-third production in eighteen years under the direction of Father Dominic, and the ninth of the Shakespearean plays that he has directed."

The above note appeared on the program for MUCH ADO ABOUT NOTHING, produced at St. John's University, Collegeville, Minnesota, under Father Dominic's direction, last Spring. But there is much more to the story of Father Dominic than that.

Before Father had come to the University in 1937, he had put in several years as drama coach in high school. And even before he became a "name" in Benedictine annals as a Drama Director, he had established himself as an authority in the world of Liturgical Music. His book, THE FUNDAMENTALS OF GREGORIAN CHANT, is a standard text today. Father Keller has actually taught the Chant in some seventy-five schools in the United States and in over twenty-five schools in Europe.

In between times, Father Dominic has managed a Master's Degree in History from the University of Minnesota and has participated actively in the work of the Benedictine Mission Band, a work he continues today.

Each year his schedule includes three plays, an opera, the administration of Entertainment Services for the University, and the endless commitments as Chaplain of Students.

him as a *person*. This may sound ideal and too generalized, but those of us who have watched the progress of students through their years in high school and college from "back stage" are absolutely convinced on the basis of concrete evidence that dramatics has done for the student something that constitutes a real lack in those who were deprived of this experience. How often have I heard students who got into their first play in their senior college year tell me: "I should have been in this kind of thing from the very first." And I think that in their senior year we can trust the judgment of students on such matters. I am speaking of outstanding students whose academic achievements have been recognized by other members of the faculty. These are the students who certainly would have had the time for dramatics since they were eminently fitted to be in college in the first place!

Whether or not the student has "time for dramatics" depends on too many factors to be dismissed with off-hand generalizations. In the first place, if he is really a *student*, possessed of sufficient native ability to be legitimately enrolled in a college of the liberal arts, the time he puts to the preparation of his academic classes should not need to be so excessive that he has time for nothing else. Any col-

(Continued on page thirteen.)

WELCOME MAT

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|--|--|
| Mrs. Herbert M. Zoghby
1607 Dauphin Street
Mobile, Alabama | Belle Masque Society
Villanova University
Villanova, Pennsylvania
Rev. Wm. J. Krupa, O.S.A. |
| Rev. Anthony W. Sigwarth
Holy Cross Church
Holy Cross, Iowa | Leo C. Zinser
Loyola University
6363 St. Charles Avenue
New Orleans, Louisiana |
| Rev. R. H. Flood, C.S.B.
St. John Fisher College
3690 East Avenue
Rochester 18, N. Y. | Wm. C. McFadden, S.J.
University of Scranton
Scranton, Pennsylvania |
| Catholic Memorial High School
c/o Rev. Anthony H. Dorn
601 E. College
Waukesha, Wisconsin | Ted DeLay
8036 Holy Cross Place
Los Angeles 45, California |
| St. Norbert College
West De Mere
Wisconsin | St. Mary's College Drama Society
Brockville
Ontario, Canada
Rev. E. F. Kennedy, C.S.S.R. |
| St. Mary's High School
c/o Sister David Marie
731 Liberty Street
Burlington, Wisconsin | Carol Bucker
2204 Rugby Road
Dayton 6, Ohio |
| Benedictine Academy
Sister Martha Marie
840 North Broad Street
Elizabeth, New Jersey | Sister Mary Sarto
Mother of Mercy Novitiate
Mt. St. Agnes College
Mt. Washington
Baltimore, Maryland |
| Brother Gordian of Jesus, F.S.C.
Calvert Hall College
320 Cathedral Street
Baltimore, Maryland | Archbishop William's High
School
8 Independence Avenue
Braintree, Massachusetts
Sister Mary Gertrude |
| Notre Dame Tigh School
Sister Irma, Principal
124 East Pike Street
Clarksburg, West Virginia | Sister Mary Edward, O.P.
1212 Guerrero Street
San Francisco, California |
| Sister Immaculate
Ladycliff College
Highland Falls, New York | C.Y.O. Dramatic Club
Box 26
Glen Ullin, North Dakota
Rev. Frederic Mundt, O.S.B. |
| The Dramedians
Institute of Notre Dame
901 Aisquith Street
Baltimore, Maryland
Sister Evelyn Marie, S.S.N.D. | Sister Ann Madeleine
4432 W. Broadway
Louisville, Kentucky |

MOPPET THEATRE

The Children's Educational Theatre of Maryland, Inc., will produce on March 17 and 18—(International Theatre Month)—*DICK WHITTINGTON AND HIS CAT*, an original dramatization, honoring England. *Dick Whittington* was dramatized by Lucille Duvall, graduate student of the John's Hopkins University, and teacher in the Halethorpe Elementary School. Mrs. Duvall has written several plays that have been produced by the Children's Educational Theatre of Maryland, among them *THE CHILDHOOD OF DAVID COPPERFIELD*.

Frances Cary Bowen, Executive Director of the group has just been appointed Regional Director of the Children's Theatre Conference, a division of the American Educational Theatre Association for the states of Maryland, Virginia, West Virginia, and the District of Columbia.

NEW FILM SERIES AVAILABLE

Washington, D.C.—The National Council of Catholic Men, producer of all regularly scheduled Catholic network programs, has announced that its new film series, *WE BELIEVE*, is now available for nationwide television distribution, free of charge. During the past three months, the series has been telecast in approximately 40 selected market areas. Station and audience reaction is such that the Council has accelerated release plans in order to make the films available in the immediate future for more widespread showings.

To date, *WE BELIEVE* has been carried in cities from Maine to Texas, Maryland to California, receiving unanimous praise from station officials, who are particularly pleased by the support of local Catholic groups, as indicated in a survey of participating stations. NCCM arranges for the cooperation of Catholic organizations in each area for an intensive promotion and publicity campaign. This promotion project is not limited to Catholic circles, but is community-wide in scope. Posters, post cards and newspaper ads are used in most areas, as well as announcements in Churches, group meetings, and the Catholic press. *WE BELIEVE* is the first film series of its kind. It consists of 13 half hour programs explaining basic Catholic beliefs in non-controversial, informal style. Featured in the Reverend James J. McQuade, S.J., of John Carroll University, Cleveland, Ohio, who is fast establishing a reputation for his ingenious use of unique props and gimmicks. A television performer of considerable experience, Father McQuade employs a wide variety of original visual aids to illustrate his presentation, making it appealing and interesting to all ages and levels of education. NCCM produced the series in the studios of the Jim Dandy Organization in Detroit.

WORKSHOP IN CHILDREN'S THEATRE

Immaculate Heart College, Los Angeles, will again offer a Fine-Arts Workshop during the summer session, June 26-August 3.

The tentative plan for the Workshop is as follows: A group of children will be invited to take three periods each day, one in drama, one in art, and one in music. The children will work on the production of a play for which they will be designing and constructing the sets, taking the parts, and providing the music.

Elementary school teachers, interested in learning techniques for teaching the fine arts, may participate in this program. They will receive six units for the participation. The course will be limited to the three class hours in the morning and will consist mostly of demonstrations in methods and actual practice in working with the children of various age and grade levels.

Strictly Teen

CULTURE FOR ALL

An Interview with John B. Carawan

by JILL ST. AMAND, GRADE 11

Dominican High School, Detroit, Michigan

John B. Carawan met me at the door of his office in the Department of Parks and Recreation center in downtown Detroit. A pleasant, young, family man with a wife and two small children, he hopes to accomplish one aim as director of the music department for the city of Detroit—that is to bring recreation as well as culture to the people of Detroit through music.

Mr. Carawan is the originator of the city's four chorale groups: the "Recreational Singing Program" for children eight to fourteen years of age; "The Youth Festival Chorale" for boys and girls fourteen to twenty years of age; "The Masterworkers" for adults, and "The Mother-singers" for the talented mothers in the city. The only qualifications necessary for membership in any of these chorales are: the will to join, a fairly good voice, and the ability to attend rehearsals which take place one a week when the programs are being put together.

Before the origin of these groups, the Department of Parks and Recreation presented only one program a year. This was usually a play such as "Babes in Toyland." With the new chorales under way, Mr. Carawan hopes to present the city with three separate program each year: at Christmas, in the Spring, and in the Summer. The Christmas program will be given at the annual Christmas tree lighting ceremony; a light opera or musical comedy will be given in the Spring; and at the end of the summer there will be a program for the city's "Riverama" festival.

This extensive program will include, not only music, but also drama. This is especially true of the Spring festival. This year's presentation, for example, will be the operetta "The Student Prince." Vocal auditions for dramatic lead or understudy took place in February. Miss Marie Baker is the dramatic director. Auditions were also given for Solo leads and Chorus under the direction of Mr. Carawan.

Since these auditions are open to all who can qualify, this program will make it possible for anyone sincerely interested in music and drama, in whatever age group he may fall, to participate in this cultural program. Our congratulations to John B. Carawan whose sincere interest and earnest labors are responsible for inaugurating this program which we are certain will be a great success!

Congratulations to Sister Rose Terrence, O.P., and her students of Dominican High School, Detroit. The "Strictly Teen" editor for this issue is Miss Yvonne Mason. The ACTIVITY at Dominican speaks for itself.

PANDEMONIUM ON WHEELS

by MARY BAIER, GRADE 12

Dominican High School, Detroit, Michigan

According to Mr. Webster, Pandemonium on wheels is "general disorder on a circular frame of metal." But just ask any member of Dominican's Senior Verse Choir and she will tell you that the correct meaning is "the experience of presenting Walter Kerr's one-act play, 'Hyacinth on Wheels'."

When we received word that our senior verse choir would be on the program for the regional C.T.C. meeting last November, we were really excited. The play we decided to present was an experimental drama; and our experiment led to fascinating results.

"Hyacinth on Wheels" was a challenge right from the beginning. A realistic drama of 20th century living, this play was intended to arouse real mental interest rather than to merely tug at the heartstrings. Unlike a light soap opera, "Hyacinth on Wheels" presented the problems of life as they actually exist. Hyacinth's cast was completely void of handsome heroes riding tall white stallions. There would be no last minute cavalry to rescue the fair maiden in peril. "Hyacinth on Wheels" is starkly realistic; the kind of realism that makes you aware of the world around you; aware also of the world around you; aware also of the definite lack of Christ in our modern living.

"Hyacinth on Wheels" called for two settings: the downtown office of Chicago's elevated railway system and the small room of a poor family, living in the city's tenement district.

As the play opens, we find in the office two brisk, and very stylized young business women, planning a way in which to enhance the scenery of their "El" train's route. When they decide to hold a contest to see who can grow the most beauti-

PRODUCTION SHEET

(By Juniors of Dominican High School, Detroit, Michigan)

THE PLAY

THE RED MILL by Victor Herbert

THE DATA

Produced by arrangement with Tams-Whitmark Music Library of New York City. Royalty upon application. 1895 musical comedy. One exterior, one interior. Twelve singing and speaking roles; extras, choruses, and dancers.

SYNOPSIS

Two Americans, "Con" Kidder and "Kid" Conner, stranded penniless in Holland, help Gretchen, the Burgomaster's daughter, to elope with Karl VanDamm, whom she loves, so that she will not be forced to marry the fortune-hunting Governor of Zeeland.—Judith Mahon.

EVALUATION

THE RED MILL is a farce rather than a realistic type of musical comedy. The interest centers in the plot rather than in the characters.—Diana Calafari.

STAGING

The action takes place in a small Dutch town at the turn of the nineteenth century. Act I takes place in front of the Inn which is next to the haunted red mill. The Burgomaster's livingroom is the setting for Act II.—Judith Mahon.

Because of the large cast, presenting the play on a small stage has its problems.—Judith Warner.

ACTING

Since several different nationalities are portrayed in the play, several different languages and accents are required for the different character roles. One character, for example, speaks French throughout the play.—Patricia Aranowski.

Since the play calls for a large and varied cast of characters, it may be difficult to find players for all the parts, especially in schools which are not coeducational. Most characters require a touch of stylization.—Yvonne Mason.

REMARKS

THE RED MILL is suitable for young and old alike. There is plenty of comedy mixed in with good music and dancing.—Carole Bell.

ful flowers in the window boxes in the poorly-decorated slum area, many families are greatly affected.

In one such family we find a rather tired, middle-aged woman. Her main interest in life now is to cultivate the most beautiful flowers and win the contest. The financial help that she must ask of her teenage daughter, is a source of unending trouble. The other members of this family, an aunt, an older daughter and a blind child, add greatly to the play's tragic ending.

One of the characters in "Hyacinth on Wheels" was the "El" train itself. A group of twelve verse choir members standing on tiers behind a scrim curtain, produced a very effective scene.

Pandemonium pays off! Our efforts were generously rewarded by wonderful criticism.

Perhaps one of the most encouraging comments came from one of the Sisters at Marygrove who said,

"Keep up your courage to attempt the new and different—especially when that new and different carries a significant Christian message. Someday—somebody will dare to follow where you lead."

INTRODUCING GRETCHEN!

by LEE ANN LANGEL, GRADE 12

Dominican High School, Detroit, Michigan

This year I had the wonderful opportunity of taking one of the leads in our senior play, THE RED MILL. I took the part of Gretchen, a sweet, naive, young Dutch girl. As a voice student I had performed many times on the stage in front of large audiences, but I had never before played a character role. I found one of the most important factors to remember is to forget yourself and imagine that you are the particular person whose character you are portraying. I also discovered that one of the hardest things to do while performing is to remain in character while the audience is laughing. I enjoy singing very much, but having a partner is very different from singing alone. I learned that I must be aware always, not only of my own role, but also of what my partner was singing. These are just a few of the many things I have learned through this experience. The weeks of practice were a time of fun and work; a time in which I learned to know my classmates better. I think every senior class should have a play—nothing could be more fun!

Smearing Grease Is Fun!

by JOAN CHMIEL, GRADE 12

Dominican High School, Detroit, Michigan

Greasepaint, rouge, eye shadow, eyebrow pencil, and cold cream! Do these words mean anything to you? If you're another aspiring make-up artist, or if you would like to consider smearing grease as your hobby, we have quite a few things in common.

It has been my experience that smearing grease is not only fun, but also work, and work involves problems. The problems I faced as make-up director for our senior play, *The Red Mill*, were many. The characters were not easy to make up since both male and female parts were taken by girls. First, each individual face was studied according to the character to be portrayed. After a few rehearsals had been viewed, a make-up chart was made. This chart included the character each girl portrayed, the number of grease paint to be used, certain facial and eye expressions that the character should have, and other accessories, such as beards, and even beauty marks! After the chart had been completed, discussed, and its final form decided on, the make-up crew was ready for action, and action it got!

Opening night of any play always brings chaos. Stage jitters, butterflies, and knocking knees attack everybody, from leads and stage hands even to you, yes, you guessed it, the make-up crew. This is just where problem number two comes in. The cast is nervous, yet everything must be perfect—from eyelash to beauty mark. A character may, for example, sit down, have most of her face completed, and then suddenly start to give pointers on her eyes, or the color of the grease. With such a person, the make-up artist must be firm and immediately lay down the law. The point may be stressed that if the girl feels she can do better, she may do so. This usually puts any girl right back in her chair.

Finally, the curtain goes up, the show starts, and all seems to be well. Then suddenly the make-up of one of the leading characters comes down in a mass of water. The character must be powdered again and her make-up retouched, if necessary. An important factor to remember, in order to avoid such mishaps as missing powder or grease needed for these emergency changes, is to have a small kit and put it back stage before the performance begins. To prevent early perspiring, it is wise to powder the character carefully just before she goes on stage.

The curtain goes down and the grease comes off! If a fairly large amount of cold cream has been used, the grease comes off easily. Clean-up time arrives and the room should always be left spic and span, ready for use another night. The make-up artist, always remember, must be the first to arrive and the last to leave, but her job is fun!

THE RED MILL

The students of Dominican High School wish to share with you a few of their experiences in producing Victor Herbert's musical comedy, *THE RED MILL*. Here we attempt to give you a bird's eye view of a few of the things that went on before, during, and after the final production. Very noticeable is the fact that the bulk of the work took place BEFORE.

PUBLICITY PLUS!

by JILL ST. AMAND, GRADE 11

Dominican High School, Detroit, Michigan

One of the most important committees in putting a show together today is the publicity committee. It is the members of this committee who must sell their show to the public, and give the cast their "shot of morale"—an audience.

We found that the best results in selling a show can be obtained by drawing up a definite outline of the fields that are to be covered, and by selecting a group of workers who are not only willing to work, but who will also have time to do their work well.

When we organized our campaign we first contacted by telephone all the community newspapers, the diocesan paper, and then the three large city papers and secured a promise of space for pictures or articles, and in a few instances, for both. Community papers usually give very good publicity and will frequently carry both a picture and a story. The city papers work on a larger scale, and therefore aren't so cooperative. However, with a little bit of tact and perseverance on the part of the student reporters, they can usually be persuaded to give a little publicity. We wrote one article and had it dittoed. This was designed for the various parish papers. We had the students themselves take these to their own pastors. We figured that the students would know their own pastors better and the articles would thus stand a better chance of being published. Most of the parish papers are very cooperative.

Next we contacted the school art department, and asked it to take over the job of making posters. We really got professional results! The posters were distributed to various grade schools, high schools, and churches, in the area around the school. We didn't feel it necessary to distribute the posters very far away because few people will travel great distances to see a high school play.

The third step in the campaign was the biggest and most important: selling the play to the student body—and through them to the public. We used the school public address system for daily announcements. Some of these con-

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NO TIME FOR DRAMATICS

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lege worthy of the name offers more than mere classes! Cardinal Newman had something to say about this in his "Idea of a University." The life on any reputable college campus should be geared to a point where it influences the student for the good even outside the class room. Some colleges are proud of the fact that this is *especially* true on their campus! And I claim no originality when I say that on the Catholic campus this is meant to be *especially* true. Catholics, and especially priests and religious (men and women) should be the last people in the world to deserve the criticism of being uninterested in dramatics.

THE PLACE OF THE CHURCH

The Church has from the beginning recognized the need for man to give outward expression to his worship and beliefs by "acting them out." The Mystery and Miracle plays of the Middle Ages were nothing more than an expansion and prolongation of the Church ritual and ceremony. And the Church got it from all the detailed regulations of the Old Testament regarding man's observances when dealing socially with his Creator. And when we talk of man dealing socially with his creator we refer, of course, to the traditional liturgy of the Church. Christ Himself gave all of us the classic method of teaching people the way to heaven. His teaching by parables and his institution of "outward signs to bring about inward grace" has given the Church her cue for the whole of the Liturgy. The Church is, in a very real sense, the greatest and oldest "producer." The Mass, the Divine Office, the Sacraments and Sacramentals are all DRAMA because they use stage directions for action, lights, properties, costumes, music, choric speaking, symbolism, scenery, insignia, hand props, pageantry, ceremonial, and everything else that can help to SHOW the faithful and help them to EXPRESS OUTWARDLY their worship and service of God. To go into detail and become specific about these things would bring up the mention of such things as processions, genuflections, prostrations, carrying of candles and palms, anointings, sprinklings, breathing on things, kissing of objects, bows, profession ceremonies, ordination ceremonies, consecrations of bishops, churches, altars and sacred vessels, blessings of Abbots, installations of ecclesiastical and religious superiors. How carefully the Church legislates for procedure in all these matters! And what great care people give to the REHEARSAL for weddings, first communions, confirmations, pontifical Masses, Holy Week services. The Mass is certainly the oldest and greatest DRAMA IN THE ROUND! Then there is the dramatic impact of such genuinely Catholic traditions as the crib at Christmas, the stations of the Cross, the Rosary, shrines and pilgrimages.

We talk of the "practicing Catholic." He is said to "practice" his religion when he *takes part* in the religious exercises that constitute official worship, and when he *acts out* his religious convictions in his daily behavior, his attitudes, and his willingness to cooperate according to his knowledge and commitments. This is CATHOLIC ACTION!

Is it any wonder then that we Catholic directors of Catholic dramatics are a little mystified, if not actually scandalized, at the attitude that our students have "no time for dramatics?" I think that this attitude hinges on a misconception of what we Catholics directors of Catholic dramatics think school dramatics (educational theatre, if you wish) is for. What has been said so far should give some indication of what is (or should be) in the back of the mind of the typical or ideal director. Since we are here more immediately concerned with "time" let us consider the two chief ways in which time can be wasted and made unprofitable for the student participating in school dramatics. This fault can spring from the student or from the director. In the final analysis, I suppose, the whole fault lies with the director. In the first place, the director is supposed to be a member of the faculty and shares the responsibility of faculty members in seeing that students are profitably engaged in school activities. The director chooses the students who are to have any part in a play. He may make the mistake of choosing a student that cannot be trusted with this sort of time-consuming activity. But the director does not have to repeat this mistake in the case of any particular student!

DRAMATICS AS EXTRA-CURRICULAR

When people say that this or that student has no time for dramatics, they are generally referring to dramatics as an extra-curricular activity. If a student is enrolled in some course in dramatics (any branch), it usually assumes a certain amount of respectability in the eyes of the administration and faculty. And so we might as well restrict our remaining remarks to the element of "time" when it is concerned with extra-curricular dramatics. It is my contention that whatever blame there is for "time-wasting" in connection with extra-curricular dramatics, must be placed on the shoulders of the director. First of all, the director must be discreet in his choice of students for a cast. Then the director should see to it that he puts on only worthwhile plays and not mere entertainment. This is the same as saying that long hours of serious rehearsals ought to be put only on such productions as legitimately warrant the expenditure of such time in the cultural and broadening fruits that can be derived by the participant. Also, the director ought to arrange practices in such a way as not to waste the student's time with unnecessary waiting back stage. This will take a lot of planning and timing on the part of the director. But in this way the director, by his understanding of and sympathy for the student's other commitments, will gain better cooperation and enthusiasm.

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PRODUCTION POLICY

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the hope that they will somehow miraculously heighten the taste of the student, even though they obviously create widespread displeasure in the assembled audience.

Obviously the alternatives have been stated in their baldest and most extreme forms, forms they never quite assume in actual practice, but it is still a trick to comply with both duties simultaneously, to provide the student with an outlet for his study and training in the presence of actual theatrical conditions, and to entertain an audience. In College and University circles, it is most often the second factor which is sacrificed to the first. And yet, once a production has been announced as open to the public, as on display before a group of persons who seek, not enlightenment or experience, but delight, the force of the second responsibility is apparent and demanding.

Resolution of this dilemma is by no means unheard of. This article will, however, suggest one possible resolution, together with a discussion of the reasons underlying the resultant policy. It will consider the problem artificially apart from the curriculum and general principles of the university department—artificially, because academic emphasis and policy are closely related.

PRINCIPLES TO BE OBSERVED

The public production, it might be mentioned, possesses certain undeniable advantages over the laboratory production. As in every art, as in every procedure of instruction, certain principles must be observed or experienced in operation to be entirely comprehended. This is eminently true in theatre about the relationship between the artist and the audience. Drama exists entirely because of and for the sake of its audience, and familiarity with audience reaction—likes and dislikes, peculiarities and prejudices, rights and demands—is of paramount importance to the student of theatre. Audiences composed of fellow students, which are specialized to the point of either cynicism or indiscriminate, will not serve. A performance before an unpicked and heterogeneous group of persons seeking entertainment is the actual condition of drama and the closer it can be approximated, the more benefit the student derives. The actual performance of a play over a period of several nights is invaluable to the growth of the student.

Obviously no one kind of play can provide the breadth of experience to which the student is entitled—either as performer or spectator. He must work in and be exposed to a variety of types and a variety of styles drawn from diverse periods of theatrical history. Even though the current professional theatre—in spite of much recent tributary experimentation—is almost exclusively devoted to realistic drama, the student is restricted and his outlook is distorted if he is permitted to work only with plays of this type. While it is true that the modern theatre provides variety of a kind—there is

"Everybody knows Father Hartke!" And Father Hartke knows everybody too! The genial Dominican governs the Drama Department at Catholic University of America somewhat in the manner of a "benign patriarch," but nothing escapes his quiet vigilance, and no concern of any student is too small to be a genuine concern of his.

Patiently, but pertinaciously, he has built the department which has become an internationally known powerhouse of educational theatre and professional theatre in both classical and experimental production. His students are to be found teaching, acting, directing, producing in school and community theatres up and down the land as well as on the professional circuits and television.

To the American Educational Theatre Association, Father Hartke has rendered inestimable service in the various capacities of Advisory Councillor, Convention Chairman in 1954, Association President in 1955, Association Chairman in 1954, Association President in 1955, VA Liaison officer for several terms, and AETA Advisor to the Congressional Committee charged with the study of the Fine Arts Bill.

One quipster has observed "that theatre conventions these days will have to include a special session for a Family Reunion of 'GV's Young'uns'!"

The Skin of Our Teeth as well as Claudia, Jim Dandy as well as There Shall Be No Night—still the student's rounded education demands an acquaintance with the classic of the past and the experiment of the present. A reading knowledge is insufficient; the student of the drama must know plays according to their natures—on the stage.

These two responsibilities toward the student—that of practical experience and a variety of production styles—suggest that the program of public productions will include the great plays of the past and worthwhile plays—both standard and experimental—of the present. Are there any other considerations which insist on this type of play?

AN OBLIGATION

Public production before a paying audience imposes another obligation, which is aside from that of student experience and yet is essentially theatrical. It imposes the obligation of providing a high standard of entertainment for the audience which is expected to attend. We have said that the best audience for the student is a miscellaneous one—one which comes from far beyond the campus, if possible, a collection of theatre-goers as such, identical to those who attend the professional theatre.

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PUBLICITY PLUS!

(Continued from page twelve.)

sisted of brief skits portraying woe-begotten people, who hadn't bought tickets on time, pleading with the girls not to delay; others pictured happy people who were among the fortunate few who managed to get tickets before they were all gone. We encouraged class competition and this too helped to boost sales.

Our parish priests again proved to be our friends by announcing the play in the pulpits on Sunday. Some radio disc-jockeys also gave the show a plug or two. All this was accomplished by the members of the publicity committee working together with one object in view—a full house.

P.S. Objective attained!

THE PROP-HOPPERS VS. THE RED MILL

by SALLY ELIE, GRADE 12

Dominican High School, Detroit, Michigan

The prop-hoppers is the nickname of the Dominican stage crew whose job it was this year to build scenery for the senior play. The main set called for an old red windmill with door and balcony, and an inn, for the first act. The second act was an interior scene and called only for authentic 1895 furniture. Fortunately, my grandmother had such furniture so that problem was easily solved.

The mill and inn were more difficult, however. We decided to make the inn a flat with a brown framework on stage side, to add depth and texture, and to back it with creamy yellow paper. The mill presented a greater problem and had us baffled for awhile. Pictures of windmills were secured from a nearby library and from these a cardboard model with movable sails was made. Measurements were then calculated, lumber acquired, and work began in earnest.

The stage crew is composed only of inexperienced girls, some of whom couldn't even drive a nail straight, much less saw a board, but they were eager and willing to learn—fast!

The mill was built in shingle form, stood about fifteen feet high, and even had movable sails (turned by one of our prop-hoppers, hidden behind the mill during the play). The whole crew, working together as a team, finally got everything assembled and painted. To the surprise of all, the whole set was completed three days ahead of schedule!

AWARDED GENESIAN MEDAL

Don Wilson, Saint Mary's Inter-Parochial High School, Wichita, Kansas, for his interpretation of Pierrot in *THE WONDER HAT* received the Genesian Medal for the best high school actor or actress in the Wichita National Catholic Theatre play festival.

NO TIME FOR DRAMATICS

(Continued from page thirteen.)

The director must never forget he is a teacher and must resist with all his energy the temptation to "go professional." This last is a heresy that some directors can unwittingly fall into and then, of course, forgetting that they are educators, they can deceive themselves with such slogans as "artistic integrity," "professional pride," "only the best," "nothing is too good," "the play's the thing," and finally some cloaked version of "the end justifies the means." The last two are, of course, flagrant misquotations. But the devil is a great hand at misquoting even the Sacred Scriptures, and we humans can imitate the old boy at this sort of game much better than we like to admit to ourselves.

Another way in which the director can prevent encroaching too much on a student's time is to overcome the temptation of using the same students for every play, making as it were a stock company out of a few hand-picked students to the detriment of their other school work. Again it is a matter of the director being conscious of his membership on the school faculty. His job is essentially educational and not professionally theatrical. In spite of some very learned and convincing things that have been written recently to the contrary, I still hold to the view that theatre in the school must restrict itself to being a means toward a more general educational and cultural end. I know full well that theatre as such needs no apology, but here we are concerned with the problem of those who think that students have "no time for dramatics," and we might as well stick to our subject and settle one problem at a time.

At this point I think it proper to suggest that at times those who accuse us most of wasting students' time are the very ones who pressurize directors to go into "show business" with students for "public relations," building fund programs, or other "worthy" causes such as increasing the enrollment of the school. Naturally, if our students are going to be made to compete with professional theatre and entertainment, they will have to put such an exorbitant amount of time in practice and rehearsal and tours that their normal school work is bound to suffer seriously. This sort of thing is altogether unjustifiable on the part of educators. All the good things we can say about dramatics are here cancelled out, and all that remains is a distraction from school work and an ultimate disillusionment on the part of the student which will make him very unthankful for being "used" for professional purposes while he was supposed to be getting a well-balanced Catholic education.

As priests or religious or Catholic lay people who are directors of dramatics, we must remember that in school we are first and foremost educators responsible for the good use of the time of our students. We are *not* in the show business! Once we can convince our confreres in the field of education of this fact there will no longer be the sorry dictum of "no time for dramatics."

PRODUCTION POLICY

(Continued from page fourteen.)

In order to attract such audiences, the university theatre must fill a position on its campus and in the community in which it exists which is separate from that occupied by the professional theatre. This implies a choice of play which obviates overlapping recent professional theatre successes. If the university theatre is not to be merely a duplicate theatre, a dim and necessarily less brilliant carbon copy of New York and its road shows, then it is compelled to select plays which are not available to audiences elsewhere. Again, the classics suggest themselves as well as experiments in the modern forms.

In order to hold an audience once attracted, the university theatre must maintain this unique place in its community. It must provide, for its own campus and for the community clustered around it a vital theatre which offers a unique service. It can thrive as a living theatre only by providing drama which appeals to an audience and cannot be obtained elsewhere—either in a professional theatre or a community theatre. This supposes that the type of plays presented will be drawn from sources other than the current product of Broadway.

Here again the function of the university itself influences the theatre which is a part of it. It is the function of the university to act as a repository of the great work of the past, whether in art or science, in work or in thought. It is not only fitting and proper, but in the nature of a duty that the university should keep alive on its stage the famous plays of other eras, not as museum exhibits, but as works which triumph over the passing of time and are as capable of delighting today's audiences as they were those which first viewed them. Again, the obligation of producing the classics becomes apparent.

TWO OTHER FACETS

But another obligation persists also, precisely because the function of the university does not include only a devotion to the past. The university has at least two other facets of interest; it must blend the traditional with the topical; must trace the heritage of the past into the possession of the present, on the one hand; and it must also blaze the way of the future by experimentation and originality. For the university theatre, this means participation in the stream of the theatre as it exists today professionally and at the same time an advance into newer methods and experimental projects.

Thus, from the nature of the student's necessities combined with the university theatre's function, both a program and a policy can be derived. The play schedule would therefore be composed of revivals of the classics from all periods

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of the theatre—a classic taken to mean a play of such validity that it may hold the stage excitingly at any time; productions which experiment in form and method of productions—which would include both modern and not-so-modern plays the novelty or worth of which might preclude professional production and which yet constitute an addition to the theatre; and third, the production of original manuscripts.

In our department at Catholic University, this policy has produced such a season as the following: 1952-53 season: *The Alchemist*, by Ben Jonson; *The Skin of Our Teeth*, by Thornton Wilder; *The Devil's Disciple*, by G. B. Shaw; *Julius Caesar*, by Shakespeare; and *Gentlemen, Be Seated*, an original by Edward Cashman.

Such a policy seems to us to be in accord with the nature and function of a university theatre, at the same time that it provides the student with both practical theatrical experience and an opportunity of observing or working with acknowledged classics. If care is exercised in the choice of play and if maximum production value is given to the drama produced—in the case of the classics this necessitates some altering and rearranging for modern audiences—this kind of program should fulfill the university theatre's responsibilities both to student and audience.

SISTER M. MARGUERITE, R.S.M.

RETURNS FROM STUDY ABROAD

Sister M. Marguerite, R.S.M., of Mercy College, Detroit, has returned from a three and a half month European study-tour made possible by the Carl Braun fellowship awarded her by the University of Michigan. The fellowship was given on the basis of her "excellent scholastic record and future promise of achievement." Sister examined manuscripts in the British Museum, in the libraries of the University of Cologne and the Vatican, and at Gandersheim, and Munich.

